

After the “Diari de Barcelona”’s French phase, the bookseller Antoni Brusi Ferrer, exiled in Tarragona for having taken part in the plots against the French, applied for the concession of the newspaper. Thus the newspaper became a part of the Brusi family in the epoch of its greatest splendour.

As the years went by, the “Diari” lived through the country’s political events: the regionalism of the Lliga [*League*], and later nationalism and the Civil War. In the postwar period, the “Brusi” embarked upon another important stage, under the leadership of “Barcelonesa de Publicaciones, S.A.”, a period which, although shorter, was equally important in historical terms.

24 Conservatism, monarchism and varying doses of Catalan feeling

JOSEP FAULÍ

The journalist analyses the ideological history of the “Diario de Barcelona/Diari de Barcelona” (1792-1992), a history which he believes, in view of its duration, cannot be unitary.

According to this study, the maximum variation occurs in the last fifteen or twenty years during which the newspaper’s monarchic essence has been abandoned, it is no longer a family business, its democratic nature has been reestablished and finally, it reappears in Catalan language in 1987.

Conservatism, the religious principle and the institution of the monarchy are connotations which were present in the “Brusi” in the Barcelona of the 19th century. Catalan feeling as well, in varying doses, and depending on the circumstances.

The writer goes deeper into the ideology of the “Brusi”, which was almost constant up until the death of Mañé i Flaquer. When Teodor Baró succeeded Flaquer, Maragall left the newspaper and the latter lost “its most important writer in its long history.” The “Brusi” had contributed to the formation of a great number of voters of the Lliga. Catalanism,

113

however, had gone from regionalism to nationalism. Things were changing. The newspaper of the 20th century was different and although it was bought in 1923 by Damià Mateu, he failed to save it from an unstoppable decadence. In the darkness of the postwar epoch the “Diari” linked up with the Autonomous University and was nurtured by a class of journalists who were infrequent in the newspapers of the era. And it went back along this road towards its ideology which at that time was rather explosive.

31

A tradition of great journalists

JOSEP MARIA CASASÚS

The author analyses two famous stages in the evolution of the “Diari de Barcelona”. The first, under the management of Antoni Brusi Ferrer which was prolonged during the management of Joan Mañé i Flaquer and the second, in the postwar period, under the directives of Enrique del Castillo Yurrita and Josep Tarín Iglesias.

The author of the article considers that the “Brusi”’s great projection in the second half of the 19th Century was due to its technical and professional modernisation, and the prestige which it attained as the oracle of the regionalist bourgeoisie, learned and moderate. It boasted names of the like of Joan Mañé i Flaquer, Joan Maragall, Miquel dels Sant Oliver, Joaquim Mola, sent to the war in Italy in 1859, and collaborators such as the lawyers Joan Illas i Vidal, Estanislau Reynals, etc. At the beginning of the century the “Brusi”’s hegemony began to wane, and “La Vanguardia” grew in power, taking over as the leading newspaper.

In the postwar era, the “Diari”’s fresh momentum was more ephemeral than the previous period. It became a newspaper slightly in disaccord with radical pro-Franco attitudes. It also started up new sections while consolidating new journalistic trajectories. Signatures such as that of Sempronio, the caricaturist “Cesc”, Josep Faulí, Josep Maria Cadena, the newspaper’s directors Tarín Iglesias and Josep Pernaut, or Juan-Tomás Hernández were linked to the staff for 40 years, as were other renowned collaborators.